

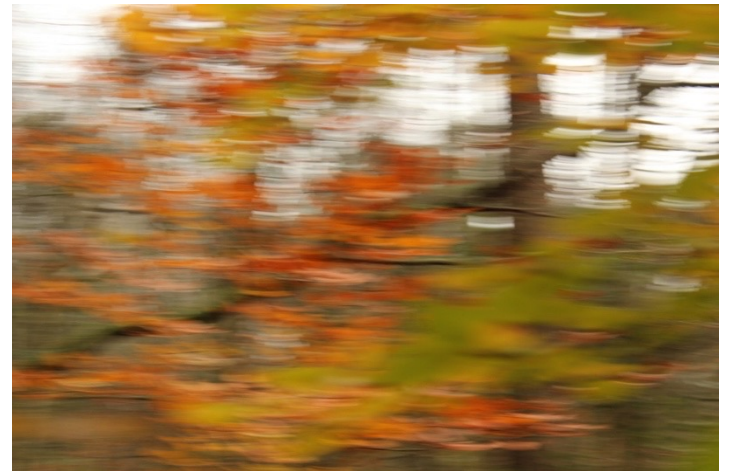
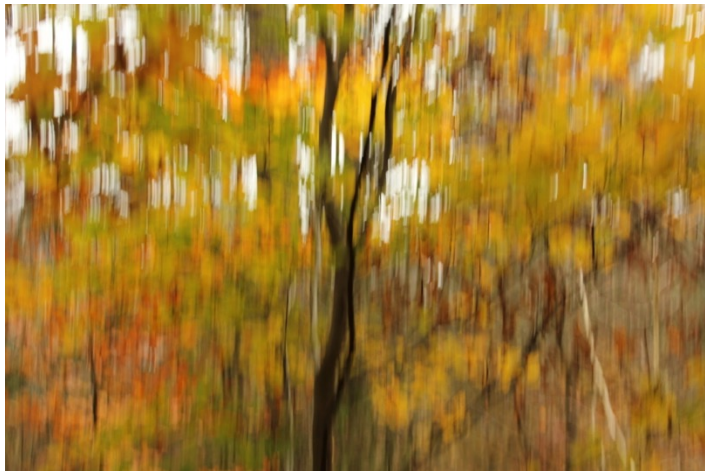
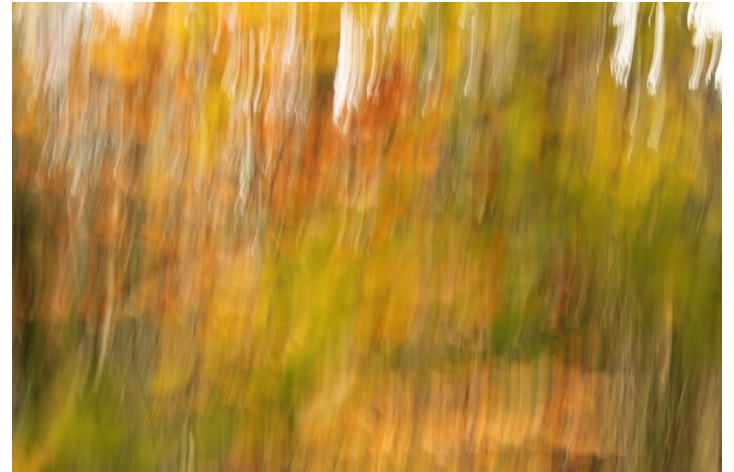
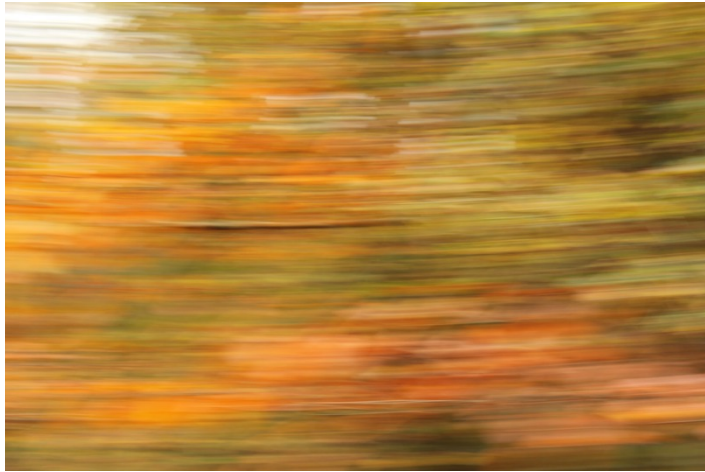
Ikat in Motion

Olivia McKenzie

Instagram: [olivia_mckenzie_wovendesigns](https://www.instagram.com/olivia_mckenzie_wovendesigns)

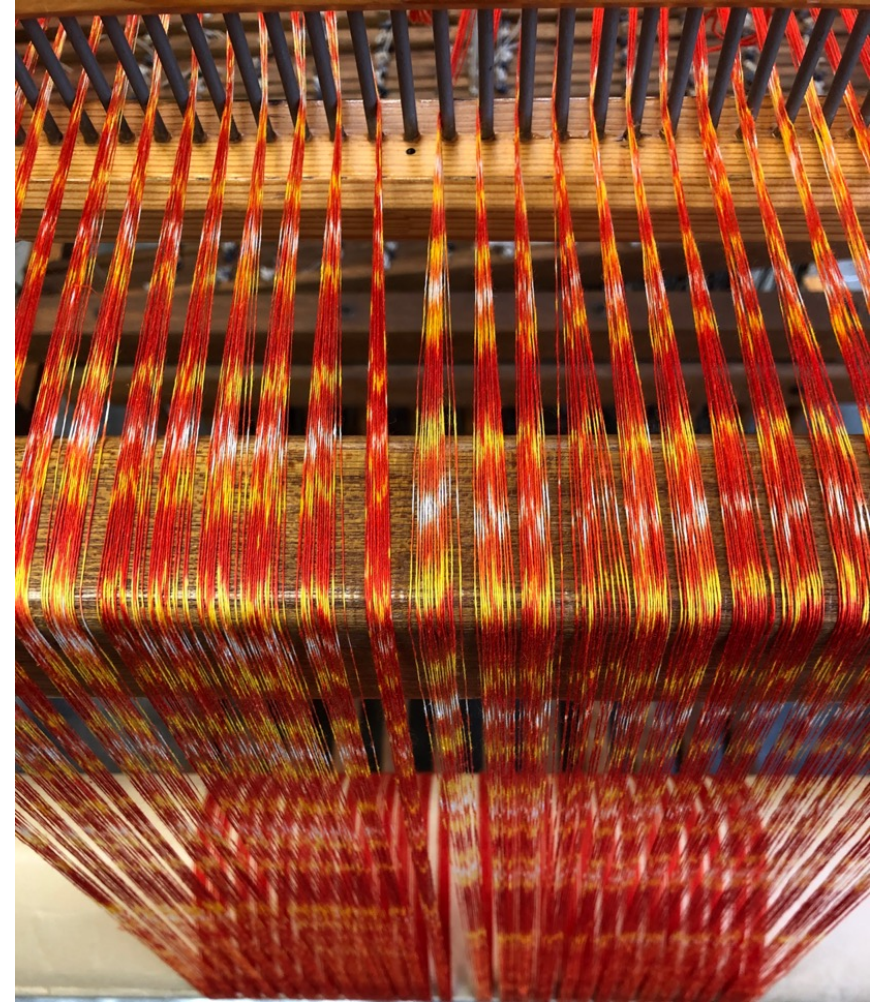


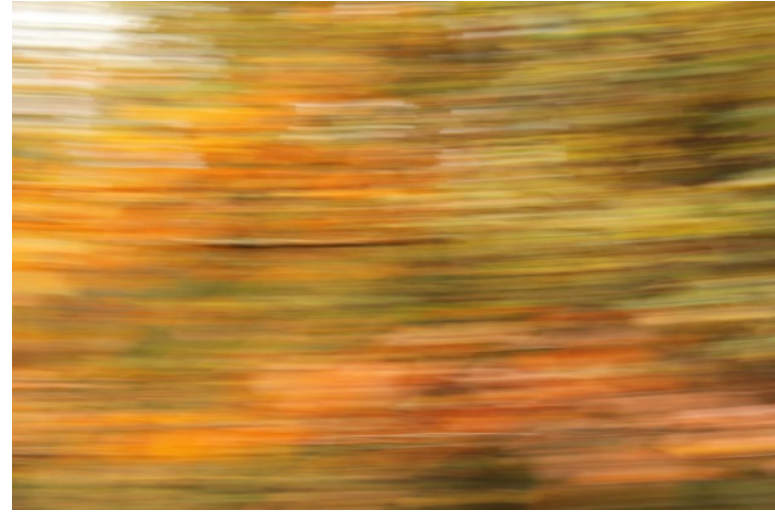
These are first-hand photographs to capture the transitioning of the leaves to their autumnal colours. These leaves have distinct, vibrant and eye-catching patterns. These colours provided me with inspiration for the basis of my colour palette when designing and dyeing my ikat warp. The colours merge into one another just like in the technique of ikat, which does not leave precise solid lines as the warp ends move when tensioned.



First-hand photography

The photographs above were taken whilst moving through an autumnal woodland, where both the movement and manipulation of the shutter speed on the camera enabled me to recreate the blurred effect as seen through my windscreen.



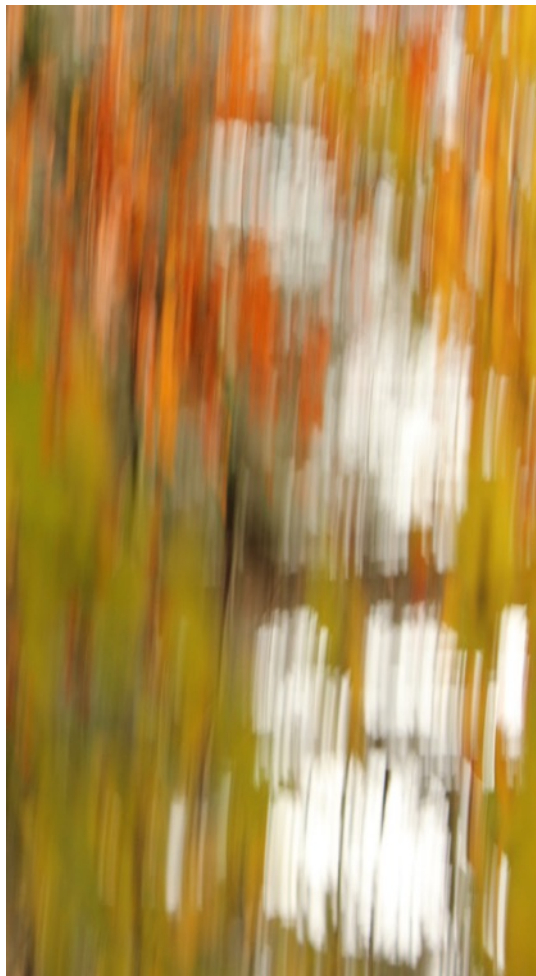
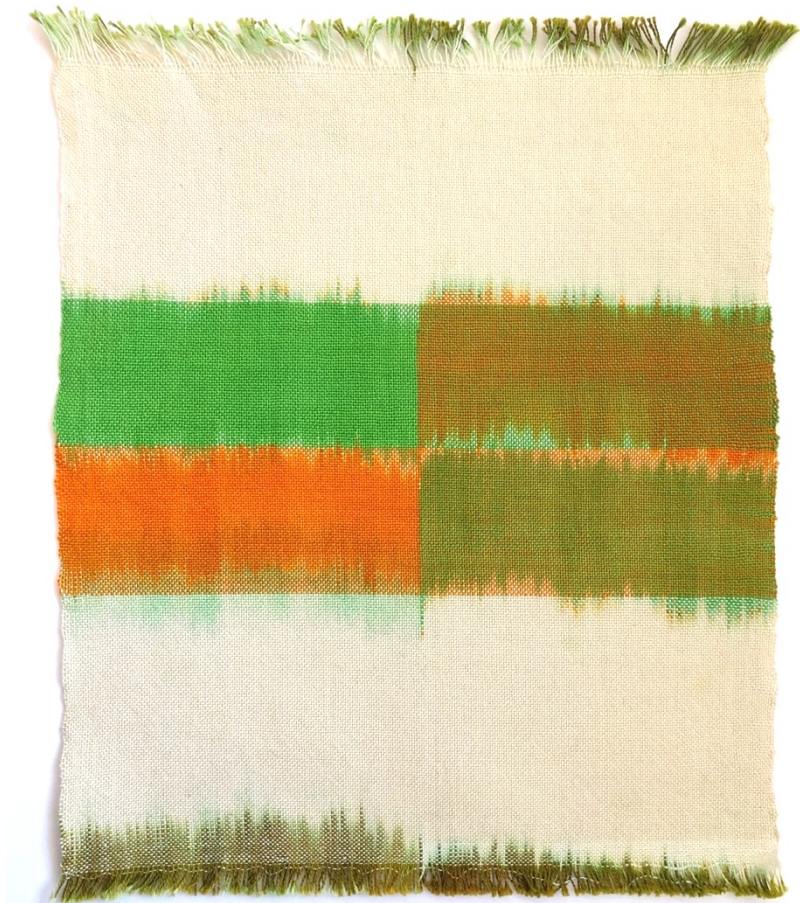


First-hand photography

This sample shows the ikat's characteristic design, which distorts the positioning of the dyed threads when it is tensioned on the loom. There is a clear correlation between the photographs that inspired my colour palette, and this sample has captured the motion of the photographs to represent the movement I see whilst driving.



First-hand photography



First-hand photography



First-hand photograph



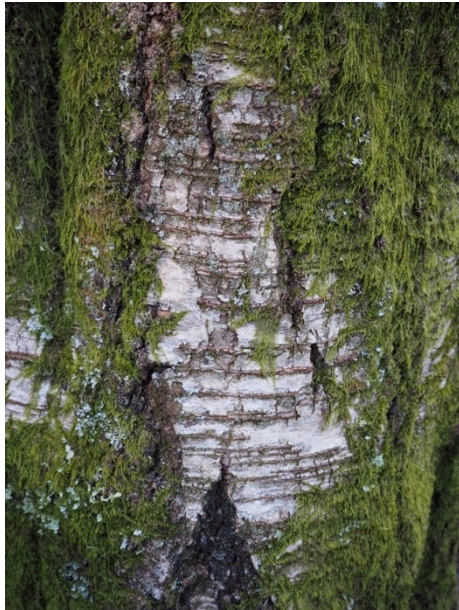
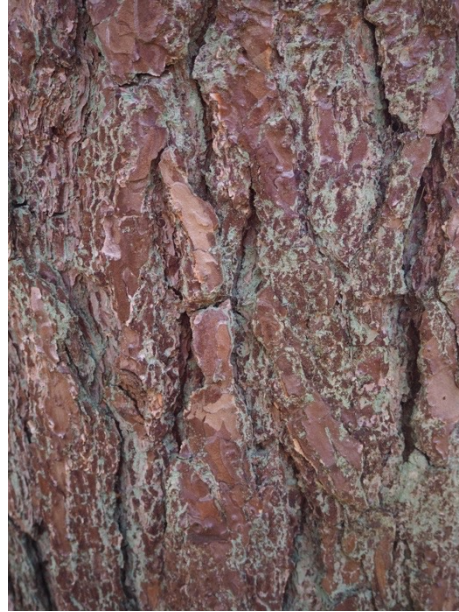


THE TEXTILE SOCIETY

for the study of the history, art and design of textiles

Engulfed by the Forest

Woodland Photography Inspiration



First-hand photography

My first-hand photographs are the initial inspiration for this project, and the idea of hiding and revealing layers within my woven samples. This is inspired by the layers of moss, lichen, peeling bark and light filtering through the trees.

Filtering of Light and Shadow



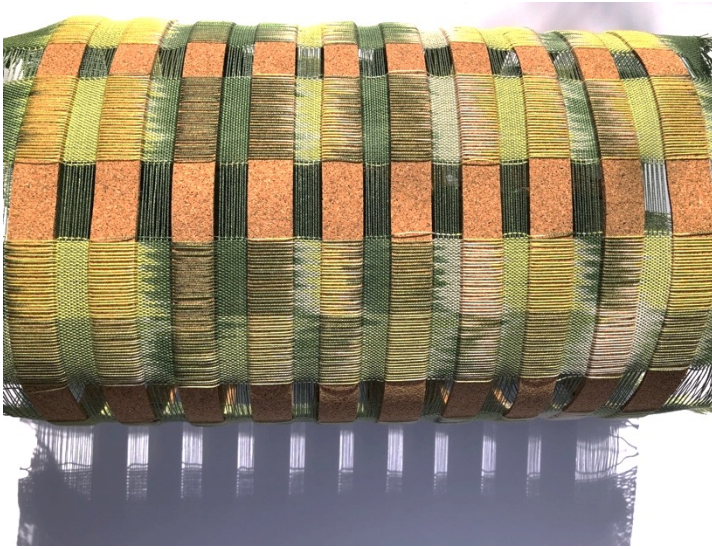
First-hand photography



First-hand photograph



Colour palette inspiration



First-hand photography

I have hidden and exposed the cork weft through the spaced warp. This was inspired by the photographs above, where the moss is engulfing the log but has not yet completely covered the surface. I have also taken inspiration from the peeling bark, which reveals dark layers of wood beneath.



First-hand photograph



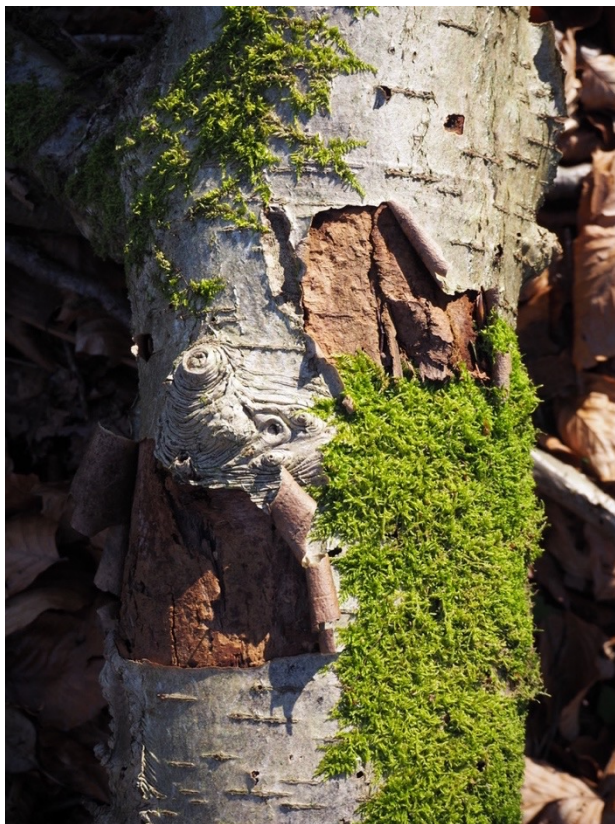
I have taken inspiration from the peeling of bark in my photograph, where strips of bark are lifted to reveal the layers beneath. I have used strips of cork, hand-cut by myself through my warp. I have manipulated the cork through the warp and allowed sections to float above so that there is no weft between these sections.



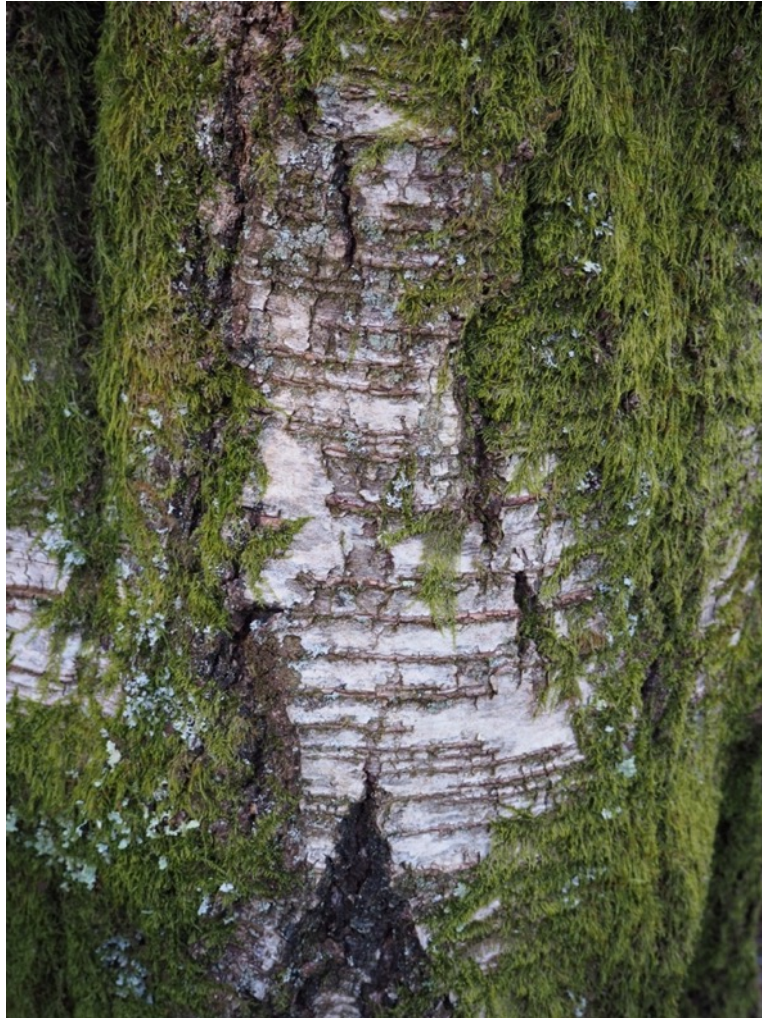
First-hand photograph

This photograph inspired my thinking to
burn cork.





First-hand photograph



First-hand photograph



This photograph of moss growing on a tree trunk reminded me of ikat due to its placement. I have translated the colours through my ikat and have chosen to represent the horizontal lines in the bark through my raffia in the weft.



First-hand photograph

Having taken inspiration from my photographs of the filtering of light and shadows created, I have focused on taking photographs of my work in the natural sunlight to capture the unique shadows that each material produces. My samples are layered with inspiration I have found in the forest and light is no exception.



First-hand photograph



I have taken inspiration from the intertwined roots around tree trunks and decided to translate this through the use of raffia. Each individual strand of raffia is fed through the warp sections and intertwined between picks of cotton.



First-hand photograph

